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American Art News

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NEW YORK, MAY 6, 1911.

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EXHIBITIONS

*Calendar of New York Exhibitions.
See page 6.*

New York.

Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 251 Fifth Avenue—Works of art.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duveen Brothers, 302 Fifth Avenue—Works of art.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

V. G. Fischer Gallery, 467 Fifth Ave.—Selected old and modern masters.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

J. & S. Goldschmidt, 580 Fifth Ave.—Old works of art.

Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.

Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 12 West 40th St.—Old Masters.

Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

Montross Gallery, 550 Fifth Avenue—Selected American paintings.

Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.

Seligmann & Co., 7 West 36th Street—Genuine Works of Art.

Tabbagh Freres, 396 Fifth Avenue—Art Musulman.

The Louis XIV Galleries, 257 Fifth Ave.—Portraits, antique jewelry. Objets d'art.

Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington, (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

Julius Bohler, Munich.—Works of art. High-class old paintings.

Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt.—High-class antiquities.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Co.—Paintings, drawings and engravings by old masters.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Netherlands Gallery.—Old masters.

FINE DUPRÉ SOLD.

The unusually important example of the Barbizon master, Jules Dupré, "Twilight," reproduced on this page, and which has all the strength of handling and characteristics of composition and color of the painter, comes from the Alexandre Dumas collection, was imported last winter by Mr. Louis Ralston of the Ralston Gallery, No. 548 Fifth Ave., and has just been sold by him to a well-known collector of Brooklyn. The reproduction gives a good idea of the beauty and importance of this picture. The sale figure is reported as having been \$20,000.

Nocturne," in his best manner, an entrancing marine in soft blues and grays.

From the Ehrich Galleries, No. 463 Fifth Ave., there have gone into the collection of Captain and Mrs. Philip M. Lydig the pair of fine portraits by Antonio Moro, described some time ago in the *Art News*.

The Holland Galleries, No. 500 Fifth Ave., have sold an unusual and characteristic example of George Inness—one of the strongest of the Montclair series, "Sunset—Montclair," measuring 26 by 38 inches, to a St. Louis collector.

Mr. Ricketts, of the Chicago and Milwaukee firm of Moulton & Ricketts,



TWILIGHT,
By Jules Dupré.

From the Alexandre Dumas Collection.

Recently imported by the Louis Ralston Gallery and sold to a prominent collector.

Obach & Co.—Pictures, prints and etchings.

Wm. B. Paterson—Pictures and early Japanese color prints and pottery.

Persian Art Gallery, Ltd.—Miniatures, Mss., bronzes, textiles, pottery, etc.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery.—Selected Pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

R. Shenker.—Rare and early oak.

S. T. Smith & Son.—Carefully selected pictures by Old Masters of all schools.

(Continued on page 4.)

IMPORTANT PICTURE SALES.

Some picture sales of importance have recently been made from Fifth Ave. galleries. Mr. T. J. Blakeslee has sold from the Blakeslee Galleries, in addition to Turner's "Blowing Up of the Orient at the Battle of the Nile" to a prominent New York collector, a striking three-quarter length portrait of Mrs. John Blackburne, by Romney, to Mr. E. J. Berwind for \$42,000.

The sale by the Ralston Gallery, No. 548 Fifth Ave., of a fine example of Jules Dupré to a Brooklyn collector is chronicled elsewhere.

To Mr. William H. Sage, of Albany, who is to be warmly congratulated upon its acquisition, has gone from the Victor G. Fischer Galleries the beautiful and typical example of Whistler, "A

which has recently leased the so-called "Doll House" in West 45 St. near Fifth Ave. for a New York gallery, has purchased from Mr. John T. Emmons for some \$15,000 his small but choice collection of modern American and foreign pictures. The collection contains two fine examples of George Inness.

DUVEENS PAY \$1,180,000.

The Government has accepted \$1,180,000 from Duveen Bros. in settlement of the civil suit brought against that firm. The application of the defendants' counsel to have the books and papers seized by the Government returned to the firm was denied. They will be retained by the Government for use in the criminal case.

ANNUAL CARNEGIE INSTITUTE EXHIBITION.

(Second Notice.)

It is interesting to compare the foreign and American representation at the 15th Annual International Exhibition at the Carnegie Institute in Pittsburgh, which opened last week, to continue through June 30, and of which a brief introductory review was published last Saturday.

There are 92 foreign and 143 American painters represented this year. Last year there were 85 foreign and 115 American painters who showed representative works, and the even larger representation of foreign works this year—some 43 in all, gives again to the display something of the character of an International Salon, and makes it accordingly—as the showing of American works is largely composed of the best pictures produced through the year—the most interesting and important of the larger routine public exhibitions of the season in the United States.

A good idea of the wide range of the foreign work shown can be gained from a glance at the following figures. There are 39 English painters represented by 44 pictures, 32 French by 33 works, 10 German by 13 examples, 6 Belgian and Dutch by 7 works, 3 Italians by 4 examples, and 3 Russians by 3 pictures each. As was said last week, while these foreign pictures cover a wide range of subjects and are naturally varied in treatment, it is noticeable that the latest, and especially the sensationally so-called "Post Impressionist," fads and cults of France and the Continent are not exemplified. Indeed, the whole foreign exhibit, with the possible exception of the technically brilliant work of the Russian painter, Fechin, is exceptionally conservative and restrained, and this not only seems strange to the art writers, who have usually found something out of the ordinary at the Carnegie Exhibition, but must be a disappointment to the Pittsburgh correspondents of the yellow journals, who for some years past have found some picture or pictures, to their minds so sensational, or risqué, as to afford them an opportunity for lurid despatches to their journals in other cities. A particular instance of this was the exploitation of Gaston La Touche's "The Bath," a canvas now owned by the Carnegie Institute, three years ago.

Exhibition Not to Travel.

Again this year the fine showing of pictures at Pittsburgh will remain there until the end of June, for the delectation, as usual, of the art lovers of Pittsburgh and a few stray visitors, who may make a special journey to the "Iron City," or stop off there, en route from New York to the West, or vice versa, to see the display.

It was said last year by the present writer in his review of the fourteenth Annual Exhibition that the failure of the art museums and academies of other large American cities to co-operate with the Carnegie Institute in bringing to and holding the exhibition in their respective cities after its close at Pittsburgh, was not the fault of Director Beatty or the Carnegie officials, who suggested last year, at least, to the other larger museums and academies of the country such co-operation, and it is to be presumed that the same spirit of willingness to share the advantages of the exhibition, on the part of the Carnegie Institute, has again existed this year.

If, therefore, no attempt has been made by the other larger museums and

academies to secure the collections again this year, the failure to do so can again only be attributed to unaccountable shortsightedness. The exhibition now at Pittsburgh, if transferred to Chicago, St. Louis, Washington, Philadelphia, Buffalo and Boston, all of which cities have adequate galleries, would be a source of instruction and enjoyment to the great majority of American art lovers, who presumably will now know of it only by hearsay.

Notable American Pictures.

As the strongest and most notable foreign pictures of the exhibition were noticed last week, it seems appropriate that the best American canvases should be mentioned in this second review. Of necessity, many of the best American works, including John W. Alexander's "Sunlight," which received the first medal and prize, Ruger Donoho's "Garden," and Joseph T. Pearson, Jr.'s, "Ducks in the Marsh," both of which gained honorable mention, have been seen and noticed when shown in the larger routine public exhibitions in Chicago, Washington, Philadelphia, and New York during the season now closing, and, therefore, need no further description. Among these older works and some few new ones must be mentioned Gifford Beals' "Storm King-on-Hudson" and "Winter—Hudson River Highlands," the last a surprising advance in air and color, as good as a Redfield or Symons, Cecilia Beaux's well posed and brilliantly painted portrait of Mrs. Harry G. Day, fortunately lacking in the "tinny quality," which has marred some of her work of late years, George H. Bogert's "Moonlit Stream," the strongest work from his brush in some time; Bolton Coit Brown's "Sierra Winter," delicious in tone and sentiment, and George de Forest Brush's well known "Mother and Child," just purchased by the Carnegie Institute, and his modern "Old Master" "Portrait of a Lady."

It is a pleasure to see again Howard Russell Butler's large and well lit coast scene and marine "Sunlit Breakers," and Emil Carlsen's vigorous, truthful, "Midsummer Storm," a marine, which in feeling and sympathy ranks among the very highest of American works in this department. A little winter piece, "Snowing in the Village," by William L. Carrigan, has unusual tonal quality and feeling. William M. Chase has a characteristic still life of fish, and a fairly good portrait in that of Miss Gertrude McMannis. Mrs. Coman, with a typical bluish toned landscape; E. I. Couse, with an equally typical New Mexican Indian figure work and landscape; Bruce Crane, with a splendid late autumn landscape, high keyed and yellow in tone; Charles H. Davis, with his familiar, rich-hued "Trysting Place"; Paul Dougherty, with two familiar and virile Cornwall coast scenes and marines, and Lydia Field Emmet, with a most charming, truthful and sympathetic full length, seated portrait of a little boy, are all worthily represented.

Other Americans Represented.

Ben Foster shows his always good to see "Misty Summer Evening" and a feeling "Late Autumn Twilight." F. C. Frieseke, his "Perroquets" seen at the Philadelphia Academy, Maurice Fromkes his rich-colored "Mirror," Marshall Fry three good examples, of which his "Wistaria" is the best; Daniel Garber, the familiar "Lumberville" and "June Afternoon," Lillian

Genth two typical nudes in sunlit woods, Charles W. Hawthorne his two strong, beautiful figure works, "Refining Oil" and "Boy with Shad," Robert Henri his single figure work, not up to his standard, "The Ancient Dress," but which is fortunately more than balanced by his fascinating "Giggling Boy," and Frank Townsend Hutchens his excellent figure work, "The Marriage Column."

There are rich color and fine movement and atmosphere in Augustus Koopman's "After the Storm," and W. L. Lathrop has three typical and strong landscapes, while Ernest Lawson sends two of his vigorous, pigment-piled landscapes, "A New Road" and "Near Spuyten Duyvil," both essentially clever works. There are two excellent examples of Jonas Lie, and Wilton Lockwood shows his well painted "Peonies" and a delightful little head, beautifully colored, "The Aureole,"—that of a Titian-haired girl. Robert MacCameron is well represented by his really stunning portrait of "Rodin," and M. Jean McLane shows a three-quarter length, seated portrait of Mrs. Finley Cook, rich in color quality and beautifully lit. From Gari Melchers' able brush come his feeling "Maternity" and the strong figure work "The Smithy," recently reproduced in the *Art News*, and Willard Metcalfe is well represented by his splendid transcription of the American autumn, "The Golden Carnival," and that moving, thrilling, spring song, "The Prelude," vibrant with light and so well named.

From Richard E. Miller comes the clever figure work, "The Chinese Statuette," shown at the Philadelphia Academy, and from H. D. Murphy a delicate, feeling coast scene, "The Beach in Shadow." J. Francis Murphy has never painted a stronger, more appealing, and truthful landscape, than his "On the Brow of the Knoll," while Parker Newton gives a delicious rendering of sunlight and air in his "Normandy Landscape." Leonard Ochtmann is well represented by a winter and autumn landscape, both thoroughly typical in tonal quality and sentiment. Joseph T. Pearson, Jr., sends his "Pheasant Hunters" and "Ducks in a Marsh" from the last Philadelphia Academy, and Martin Petersen shows a delicious sunny outdoors in "Morning, Riverside Park."

Other Good Works.

H. R. Poore sends a familiar but always good coast scene in "The Shore," and E. W. Redfield shows his equally familiar "On the River Bank" and "The Quarry Road," those almost brutal but virile transcriptions of his favorite locale. From that decorative and able painter, Robert Reid, comes a full length, seated portrait of a young woman, entitled "Reflections," with a delicate pink and white color scheme, and sweet and refined expression. W. S. Robinson has a thoroughly good landscape in "Golden Days," and Edward F. Rook an alluring piece of Japanesque decoration in his "Wistaria." There are two characteristic clear-aired fine landscapes by Charles Rosen, a large, most effective landscape by Chauncey F. Ryder, "Nob Hill"; John S. Sargent's early outdoors with figures, "Versailles Gardens," somewhat stiff; Schofield's picturesque and clever "Red Bridge" and strong "Wood Road," a low keyed, rich colored landscape, with superb distance, by Andrew T. Schwartz, and Henry B. Snell's familiar "Himalayan scene." Elizabeth Sparhawk-Jones shows a "Philadelphia Street Scene," not as good as usual; Gardner Symons his broad and strong "Old Covered

Bridge," and H. O. Turner "The Three Marys," clearer and better in color than usual. The lamented Twachtman's familiar "Greenwich Hills" is again seen, and also a clever and striking still life by Charles Vezin, "Wedding Gifts," F. P. Vinton's strong portrait of Charles G. Washburne, Douglas Volk's "Marion," two near-Redfield landscapes by Fred. Wagner, H. M. Walcott's always charming study of childhood, "The Sycamore Grove," a large outdoors with figures by Martha Walter—a strong canvas, well colored and full of action, and F. J. Waugh's hackneyed "Buccaneers." Typical works by William Wendt, Juliet M. White, Gustave Wiegand, Irving R. Wiles (his clever portrait of Mrs. Sullivan), Charles H. Woodbury, and Charles M. Young complete the list of notable American works.

Weir's Splendid Display.

The "Honoree," as the visiting young woman for whom entertainments are given in the western cities is there called, this year is J. Alden Weir, 37 of whose familiar and typical landscapes and figure works are shown together in one gallery. The amusing comment of a so-called Pittsburgh art critic on this really splendid "one man" show is published elsewhere. Mr. Weir's works seen together, beautifully hung and well lit, surprise even those who know his work the best, and are convincing evidence of his unusual versatility, rare refinement and sentiment, and vigor of technique and expression. Here one may wander with the painter through those delicious, delicate spring and autumn landscapes of his Connecticut country home bathed in the radiance of June dusks and dawns, stroll with him along the trout brooks, watch the wood and ice cutters on winter days, glimpse the picturesque villages nestled in valleys, or on the mountain sides, and share with him the sentiment which invests childhood or the refinement of young and older womanhood. It is an altogether delightful display and one that is even more attractive, if possible, than that made by his predecessors in the same gallery, Childe Hassam, Alfred East and even Winslow Homer, the past three years.

Brief notice of the more important foreign pictures in the exhibition will be made in the final review of the display next week.

JAMES B. TOWNSEND.

WEIR IN PITTSBURGH.

"After a survey of the fifteenth international exhibition one is tempted to extravagant language. If one happens to be susceptible to harmony and color, it seems an orchestration from the low, deep registers through the soft sensuous middle tones to the shrill pibroch of high key and vibration. Anyone with the color sense or any artistic sensitiveness must be affected by this splendid exhibit of modern achievement second to none in the world. The twentieth century, with all its knowledge gleaned from the wonderful centuries that have gone before, has done its best for our approval. It is almost impossible on first view to write with the impersonal, critical vision that seeks comparison and analysis of methods.

First in Gallery L are the canvases of J. Alden Weir, with great versatility of technique, but harking back to his impressionism, ingrained, with sometimes a broad hatching brush stroke. He has mastered thoroughly his problem of figures bathed in soft radiance that comes from all directions. The portraits are tender and sympathetic. There is no using the sitter as an excuse for technical display. They are treated as one would want his nearest of kin to be treated. His work is a lesson in restraint, in finished knowledge, gained through endless experiment. But we are in danger of remaining in this room too long."—Maud Carrell, in Pittsburgh Dispatch.

IN AND OUT THE STUDIOS.

The will of the late William Keith, the veteran landscapist, recently filed for probate in San Francisco, disposes of an estate worth about \$200,000, the larger part of which is divided among the immediate relatives. The widow receives one-half and the daughter, Mrs. W. K. Harmon, and son, Charles, one-fourth each. The two sisters of the artist are bequeathed \$5,000 each.

M. M. J. Rougeron, the art expert and restorer, whose studio is at No. 452 Fifth Ave. (Knox Building), has been appointed Director of the Museum of Painting at Vassar College, and restorer to and reorganizer of the same. It will be remembered that last year M. Rougeron discovered in this Museum and restored a most important example of the French architectural painter Hubert Robert, and also ascertained that the picture is a variant of one of the same subject now in the Louvre.

Alethea H. Platt sailed last week for Europe where she expects to paint in England and Germany.

Elizabeth Finley sailed for Spain April 24. She will spend some time in Madrid and Seville where she will make a number of copies for patrons here.

Gari Melchers, who spent the past two months in New York, sailed last week for Europe. During the summer he will paint in Holland, Germany and France.

Prince Paul Troubetzkoy, the sculptor, sailed for France last week.

Harrington Mann sailed last week for Rome, where he will spend a short time en route for England, where he intends to spend the summer. He will return to New York next autumn.

John Fry and Georgia Timken Fry recently spent a considerable time in Egypt and the Holy Land. They expect to take a house near Paris for the summer.

Robert MacCameron sailed for England last week, where he will paint portraits during a stay of about six weeks, after which it is his intention to return to this country.

ART REGISTRY BUREAU.

Editor *American Art News*.

Dear Sir:

Permit me to express my hope that the Bureau of Registry for art works, which you proposed some three years ago, and which you again propose and advocate, in your issue of April 15, may become a realized fact, and that artists will take it up in real earnest. There certainly is a crying need for some such means of protection for artists and the public who buy pictures, against fraudulent copies and imitations. Such protection would benefit, not only those artists who have become well known, but every honest artist who is striving to reach the same goal.

I would also propose that some such plan should be adopted in regard to copying in the national museums, so that the great numbers of copies be known as copies for all time and beyond any doubt.

A fortnight ago, a miserable copy of that well known painting in the National Gallery of London, "The Age of Innocence," by Sir Joshua Reynolds, was put up at auction in this city, and sold for \$1,225. The catalogue boldly stated:

No. 51, "Age of Innocence."

Sir Joshua Reynolds, P.R.A.

A replica.

Will the final purchaser know it is but a copy?

Robert Hamilton.

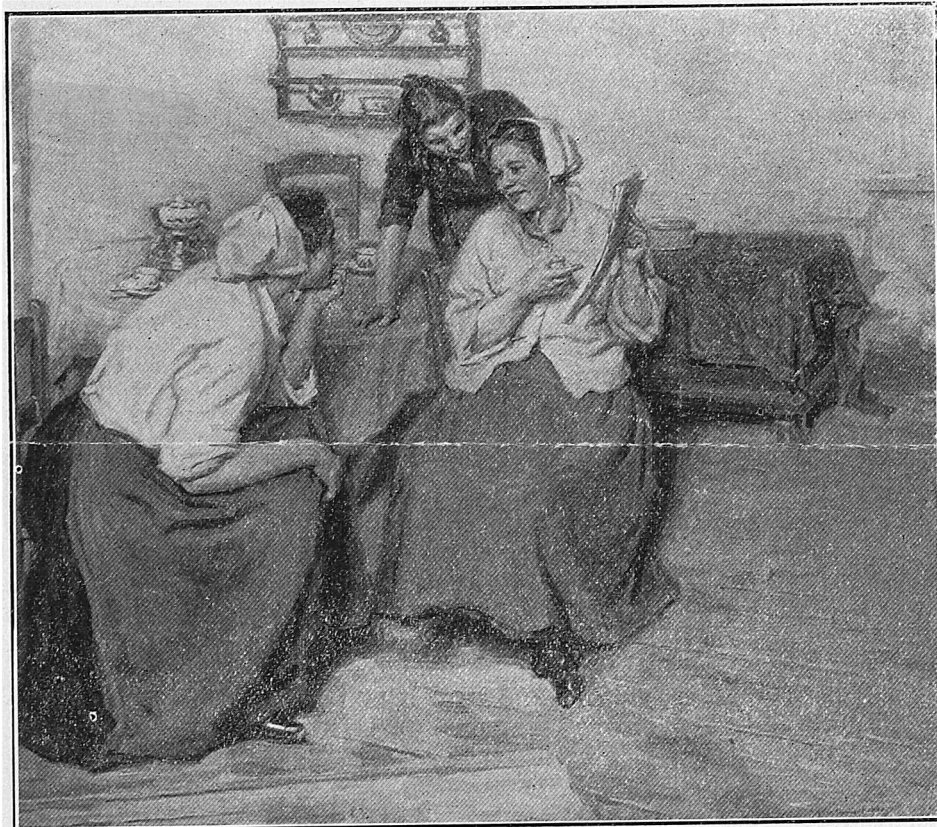
96 Fifth Ave., N. Y.
May 3, 1911.

WOODBURY GETS PRIZE.

The American Watercolor Society has awarded the William T. Evans prize of \$300 to Charles H. Woodbury's "Evening" as the most meritorious watercolor by an American artist, painted in this country, and shown at the present annual exhibition of the society.

ILLUSTRATORS DINE.

Eighty members of the Society of Illustrators, and some forty guests, enjoyed a dinner at Keene's Chop House on Tuesday evening last, given in honor of the society's president, Charles Dana Gibson. The art editors of the magazines were represented among the guests, as well as Messrs. J. Frederick Lewis, of the Penna. Academy, W. N. Frew, of the Pittsburgh Carnegie Institute, C. L. Hutchinson, of the Chicago Art Institute, J. H. Gest, of the Cincinnati Museum, and J. M. Donaldson, of the Detroit Museum. Speeches were made by John W. Alexander, Frederick Dielman, F. Crowninshield, J. P. Willing and C. D. Gibson.



THE MARRIAGE COLUMN,
By Frank Townsend Hutchens.

In International Exhibition at Carnegie Institute, Pittsburgh.

SALMAGUNDIANS GETAWAY.

The Salmagundi Club members enjoyed the annual "Getaway" dinner at the club house Tuesday evening last. Some 100 members attended. The menu card, designed by Peter Newell, represented Father Knickerbocker administering a kick to the artist. There was a vaudeville entertainment following the dinner, with a "skit" on the Post Impressionist movement.

BEAUX ARTS FETE.

The Society of Beaux Arts Architects, composed of architects who are the alumni of the École des Beaux Arts in Paris, gave their annual frolic last week in the Fine Arts Building. The entertainment consisted of a costume dinner, a theatrical show and a dance. All the two hundred guests wore Latin Quartier costumes. Donn Barber, president of the society, presided, in the guise of Marceline, at the centre table of twenty-five strolling French circus people.

EXHIBITIONS NOW ON.

Three Notable Pictures.

A special late season exhibition of new and most important examples respectively of Thomas W. Dewing, Dwight W. Tryon and Horatio Walker closes to-day at the Montross Gallery, No. 550 Fifth Ave. These painters could not be better represented than in and by these really superior canvases, each of which is thoroughly typical in every way.

The Dewing is entitled "Lady with a Mask," and depicts a young woman in a soft gray, low-cut gown, seated in a corner of a square room, with soft, gray walls. The gown, with gleams of iridescent color in the soft, diffused light, tones beautifully with the wall coverings, while a gray Japanese kake-mono, hung just behind the figure on the wall, gives a charming decorative note. The expression of the face and figure is one of quiet and reserved contentment.

The Horatio Walker has a contrasted subject, "Sow and Pigs," to Mr. Dewing's refined one, and is a rich, colorful and powerful transcription of a homely barnyard scene—the huge

strength and especially the versatility of this able painter. It includes three portraits—the excellent likeness of Mr. Charles B. Alexander, shown last year; a three-quarter length seated presentment of Mrs. Theodore Roosevelt, Jr., graceful in pose, delicate in color and sweet and natural in expression, and an exceedingly clever bust portrait in a high key in white and grays, of a young California belle—a number of Spanish landscapes fine in atmosphere and rich in color quality, some coast scenes and marines, vigorous, breezy and true, and again beautiful in color, a series of street scenes in the picturesque little Spanish coast village near Valencia where the artist has his summer studio, and lastly the well remembered interior with figures, "The Cabaret," and a new work of the same kind, "The Comrades," a fine composition and study of character and some night scenes in San Francisco and in its harbor—and one of the harbor of Malaga again at night—full of mystery and true and rich in color.

The marines and coast scenes, as well as those in the Spanish village, with its old streets sloping down to the blue Mediterranean and their gayly colored old cement buildings, are remarkable in and for their perspective and distance effects.

Lovers of the rich hot coloring and quaint architecture of old Spain, of virile character work and night effects, should see and study this unusual and superior display, one of the strongest of the season in New York. Senor Graner, who will remain here for some time, will accept commissions for portraits.

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sow standing over her piglets in the foreground, with a farmhand tossing hay in the middle distance, and a pearly sky above the yard and scattered trees. There is the characteristic Millet touch in this strong work, the strength of which relieves its unromantic subject.

In "Night—New England" D. W. Tryon shows a low-keyed, bluish-gray tonal and feeling scene—a low, dark house, silhouetted against a sky with twinkling stars. The canvas is a poem of the mystery and charm of a peaceful, lonely country night.

Paintings by Graner.

Senor Luis Graner, of Barcelona, Spain, who surprised art lovers here last year by his pictures shown at the Brandus Galleries, No. 712 Fifth Ave., has returned after a winter spent in Havana and San Francisco, and is holding a second display of some 48 canvases, with three exceptions all new works, at the same galleries.

The present display emphasizes the

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American Art Students' Club . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . 2 Place de l'Opera
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel
Lucien Lefebvre-Poinet . . . 2 Rue Brea

HOE LIBRARY SALE.

As we go to press it is probable that the total of the sale at auction of the first of four parts of the library of the late Robert Hoe, which closed last night, will exceed a million dollars. This by far exceeds the total of any previous auction sale of literary property in the world's history, is an astonishing result, evidences the possession of a knowledge of the worth and rarity of books and MSS. on the part of the collector which, unfortunately, did not extend to pictures and art objects, and establishes the United States, and New York in particular, as the new great literary as well as the art mart of the civilized world.

When it is considered that there are still three-fourths of the great library to be sold, probably in November, January and March next, and also in this city and by the same auction house which has so well and ably conducted the sale of this first portion, the final total will probably astound the world.

The sale has far overtopped, in interest and excitement, any picture or art sale for years, and has revealed the presence in America of collectors of literary property of not only unbounded wealth, but knowledge and acumen. The most representative and famous dealers of the Old World have attended the sessions of this remarkable auction, and have lowered their flags, both for themselves and clients, before those of American dealers and collectors.

"OLD SALON" OPENS.

An Associated Press cable from Paris says the one hundred and twenty-ninth salon of the Société des Artistes Français, better known as the "Old Salon," opened at the Grand Palais, Paris, April 29. The principal characteristics are the decreased size of the canvases and the absence of nudes. The whole is markedly conservative in technique. The contributions of the American artists, H. O. Tanner, Robert MacCameron and Walter McEwan, are notable.

The principal work shown is Fernand Corton's series of decorations for the Petit Palais in the Champs Elysées, representing a synthetic vision of Paris. Though it is a remarkable achievement it does not equal the artist's best works in this style. A big canvas by Jules Grün, entitled "Friday at the Salon," comprises 104 portraits of Parisian celebrities cleverly grouped and painted with great verve and humor.

Jean Paul Laurens' "Spanish Inquisition" is treated in masterly style. Good portraits are shown by the English academicians, Arthur S. Cope and J. H. Bacon.

Jan Styka, a friend of Count Tolstoy, contributes an impressive picture of the latter, entitled "Tolstoy on the Road to the Infinite," representing the writer in the costume of a peasant plodding through a bleak and endless expanse of snow. Georges Scott has a big military portrait of King George V on horseback reviewing the troops.

The American works appear in greater force this year than ever before, numbering more than 150. On the whole they are far above the general average. Lionel Walden's "Moonlight Sea" is one of the best pictures shown. H. S. Hubbell has a good portrait of Dr. L. Clark Seelye, president of Smith College; P. C. Dougherty and George Ricknell, excellent winter scenes; H. M. Hartshorne, a large canvas, "Breton Fête," harmonious and sincere in treatment; Richard Miller, unusually clever color studies, and Marquise Wentworth, a portrait of President Taft.

Among the other American exhibitors are Max Bohm, Frank Boggs, Cheney Russell, C. W. Eaton, F. A. Bridgman, E. B. Fulde, F. G. Carpenter, Aston Knight, Ridgway Knight, Barthold Landeau, Oscar Miller, Lawton Parker, Jules Pages, W. O. Vreeland, Elizabeth Bouguereau, Mildred Copeland, Clara Kreschinger, Elizabeth Harwood and Anna E. Klumpke.

The sculpture exhibit is on a smaller scale than usual and contains nothing conspicuous. Roger Bloche shows an aviator dying in the wreck of his machine, a work ordered by the State, which will erect a monument to the fallen heroes of aviation. A prominent place is given to Cyrus Edwin Dallin's impressive bronze, "The Prayer of the Redskin to Manitou," owned in Boston. Other exhibitors are A. F. Bilotto, J. Boyle, R. E. Brooks, W. H. Diederich and Mmes. Curtis, Huxley, Daggett and Edmond.

BENGUIAT FAMILY LAWSUIT.

Messrs. Ephraim Benguiat and his son Mordecai, of the well known family of dealers in textiles and art objects of New York, Paris and San Francisco, who recently applied to the courts here for the appointment of a receiver of the goods and assets of a business formerly conducted under the name of the Benguiat Art Museum in the Knickerbocker Trust Co. Building at Fifth Ave. and 34 St., in which they claim to have been partners, and for an injunction against Ephraim's brothers Vitall and Leo Benguiat, to prevent Mr. Vitall Benguiat from removing certain goods now in storage in this city, are awaiting the decision of Mr. Justice Greenbaum before whom the case was recently argued, in the matter. Mr. Vitall Benguiat, who was to have sailed for Paris last week, is also awaiting the decision here.

The long brief of Messrs. Wise and Seligsburg, counsel for the plaintiffs, and also the answering affidavit of Mr. Vitall Benguiat, through his attorneys, Messrs. Gould & Wilkie, are interesting and amusing reading. The brief of plaintiffs' lawyers sets forth, among other matters, that the business was conducted in the old "patriarchal" fashion as between brothers and relatives, "the concern of one being the concern of all," that there were no written articles of partnership, that "the Benguiats are Spanish Jews who settled in Smyrna and continued the traditions of their family for centuries, and that Ephraim, the eldest, left Smyrna at an early age, started as an antiquity dealer in London and afterwards successively brought to London his brothers Vitall, Leo, David and Benjamin, where he took them into business with him."

The plaintiffs' lawyers' brief further tells of an indebtedness to Mrs. Phoebe Hearst of San Francisco of some \$75,000, which was reduced to \$44,000 by partial payments, and finally paid off by Mr. Vitall Benguiat in 1908 "after considerable quarreling" and "in accordance with an understanding between the brothers and nephew." Mr. Vitall states that he made this last payment on this debt "merely as a matter of friendly feeling and to help out his family."

The plaintiffs' lawyer's brief continues to the effect that after Mrs. Hearst had been paid off, "the parties closed out the art museum in New York, and moved their goods into a storage warehouse there, but continued their business in large part through auction sales at the American Art Association, and in the dealings with that concern, Mr. Vitall Benguiat did take the main part." [It was presumably about this time that Mr. Benguiat, with the assistance of the American Art Association, made the record sale, as reported at the time in the *Art News*, of textiles and rugs to former Senator Clark, amounting to some \$300,000.—Ed.]

It is further stated that "some time during August or September, 1910, Messrs. Ephraim and Vitall had a violent quarrel in Paris, and that upon their return to New York in October last, Mordecai was excluded from the storage warehouse, and his father told him the breach was beyond repair," and that thereafter the plaintiffs began action for an accounting. "Despite an agreement between the lawyers for both sides," the brief states, that "no goods were to be removed from the warehouse, it is said that Vitall, claiming he had no knowledge of said agreement went to the warehouse and removed some goods, which his attorneys promised he would return; that Vitall has threatened to leave the country, that the goods are easily packed and removed and can be taken out of the court's jurisdiction within twenty-four hours, and if so taken plaintiffs will be without remedy, as an action for accounting will be of no effect if Vitall leaves the country with these goods."

Mr. Vitall Benguiat's answering affidavit makes a general denial of his brother's and nephew's statements, and there is an affidavit by Mr. Thomas E. Kirby of the American Art Association, in which plaintiffs say he "seems to convey the idea that Vitall was the sole owner of the Benguiat Art Museum and so recognized by him," and they claim there is no proof there was no partnership between them and the defendants.

In conclusion the plaintiffs' lawyers argue that "as there is no going concern and the business the last three years has been conducted through auction sales or sales to individuals through the American Art Association, an injunction and a receiver could do no serious damage to the business itself," and that in the Spring there is little or no business done; if a receiver be appointed, provision can be made for the sale of goods, either by the parties, or with their joint approval, auction sales could be held, or if it would be impossible or inconvenient to secure a receiver someone familiar with the business could be found to take charge of the stock and dispose of the same.

EXHIBITIONS.

(Continued from page 1.)

Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.
Paris.

Etienne Bourgey—Greek and Roman coins.

Canessa Galleries—Antique works of art.

Compagnie Chinoise Tonying—Chinese antique works of art.

M. Demotte—Antiques, works of art.

Galerie Renard—Paintings of the Barbizon and modern French schools.

Hamburger Fres.—Works of Art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Kleinberger Galleries—Old Masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Tabbagh Freres—Art Oriental.

Reiza Kahn Monif—Persian antiques.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Stettiner Galleries—Ancient works of art.

AUCTION SALES.

Anderson Auction Company, Madison Ave. and 40 St.—Porcelains, pottery, etc., owned by Mr. Philip S. Smith of Buffalo, May 9 and 10 at 2.30 and 8.15 P. M.

EUROPE.

AMSTERDAM—Frederick Muller & Co.—Modern pictures by Dutch and French artists forming the Collection De Kuyper

OBITUARY.

John H. Vanderpoel.

John H. Vanderpoel, a prominent artist and art instructor at the Chicago Art Institute, died at University City, Mo., Tuesday. The artist was born in Holland, came to Chicago early in life and developed artistic talent which induced him to go to Paris, where he finished his education. He was president of the Western Art Association and of late art instructor in the art department of the People's University. He was the author of a book on the "Human Body," a work on art instruction, used in many art schools.

Elizabeth St. J. Matthews.

Mrs. Elizabeth St. John Matthews, the sculptor, and wife of the artist Robert Matthews, died at the Hahnemann Hospital in this city last week. She had received a commission to execute a bust of President Taft and had completed a plaster cast when she was taken seriously ill. She was a member of the Municipal Art Society, and was well known in art and social circles.

Mary Ogden Avery.

Mary Ogden Avery, widow of Samuel P. Avery of New York, died in Hartford April 29, of pneumonia after a short illness. She was born in New York eighty-six years ago and lived in this city until two years ago, when she went to Hartford to live with her son, Samuel P. Avery, at whose home she died. When Mrs. Avery lived in New York she was much interested in philanthropic work, particularly in the interest of the negro and the sailor. With her husband she gave and endowed to Columbia University the Avery architectural library as a memorial to her son, Henry O. Avery. She also endowed beds in New York hospitals. Her funeral was held in Hartford Monday afternoon.

LONDON LETTER.

London, April 26, 1911.

The death of the Earl of Carlisle is generally mourned in art circles. He himself practiced painting and at one time was a regular exhibitor at the Grosvenor Gallery. Rumor is rife as to the destination of certain famous pictures at Castle Howard, and at least one of them, "The Adoration of the Magi," by Mabuse, is much coveted by the National Gallery. The fifth Earl of Carlisle was one of the three English noblemen who, late in the 17th century, purchased the famous Orleans collection for £43,000. It is interesting at this time to recall that Rembrandt's "The Mill" was in this collection and was appraised in 1798 for £500. At that time the work which brought the highest price was Annibale Carracci's "Descent from the Cross," which brought 4,000 guineas at that time, probably more than it might fetch at Christie's today, so greatly has the Bolognese school been discredited since those days. On the other hand it would be difficult to figure out the present worth of the two Titians, "Diana and Actæon" and "Diana and Calisto," which the Duke of Bridgewater then bought for 2,500 guineas apiece.

The chief event of the week has been the opening by the Swedish Ambassador (Count Wrangel) of a remarkable exhibition of Swedish art at the Corporation art galleries, Brighton. The exhibition will remain open until the end of July, and should be seen by all who wish to learn the virility and distinction of Scandinavian art. Among the contributors are Anders Zorn, H. R. H. Prince Eugen, Carl Larssen, Faekstad, and many other of the leading independent artists of Sweden. Generally speaking these painters are realists with luminist tendencies and a love of simplicity. They excel in rendering the rush of rivers, the cold of snow, and the glare of bright northern sunlight. Among the sculpture, David Edsrom is a notable exhibitor with his expressive statuette "Rhapsodie."

Among other interesting exhibitions recently opened is one of a fine collection of paintings by the American artist, Anne Estelle Rice at the Baillie Gallery. Miss Rice is a vigorous exponent of the most modern Parisian ideals, her color is exquisitely pure and gay, her designs decorative and her treatment fresh and vigorous.

Max Beerbohm, the inimitable caricaturist, opens on Monday the largest collection of his caricatures yet got together at a Leicester Square Gallery.

Mr. Edgar Gorer has purchased for \$1,250,000 the collection of Mr. Richard Bennett, of Thornby Hall. There are in this collection a pair of yellow Hawthorne vases, valued at \$60,000, besides several green and gray Hawthornes, very rare and valuable.

The great art collection left by Charles Wertheimer, who died on April 25, is to be sold.

It is said that Wertheimer left trust funds amounting to more than \$3,750,000, the income from which is bequeathed to relatives. The residue of the estate, which will total about \$2,500,000, is to be divided ultimately among six charities.

A traditional relic of Queen Elizabeth to be sold at Christie's May 19, is the ring she gave to the Earl of Essex and which the Countess of Nottingham failed to return to the Queen in time to save the Earl from execution. It was a token that the Queen would grant his pardon, if returned to her.

BALTIMORE (MD.)

For an exhibition of its size, that which opened at the Peabody Gallery here for three weeks on April 24, under the auspices of the Charcoal Club and the Peabody Institute, is unusually representative and, still keeping its numerical limitations in mind, is comparable in the high standards maintained with the most important shows held in other art centers of the East during the past Winter.

The exhibition brings together 113 oils, 38 of which were selected by a jury composed of W. Elmer Schofield, Hugh H. Breckenridge and Richard N. Brooke, from work submitted by Baltimore artists. In addition to the paintings, 38 pieces of sculpture are displayed, chiefly from the studios of Maryland modelers. In all 105 artists are represented, 94 of them painters.

The committee that had in charge the invitation of canvases exercised a comprehensive eclecticism, showing no partiality for any one style or class of work, and, on the whole, secured good and characteristic examples of the artists solicited. A number of these have been seen earlier in the season either in Washington or Philadelphia, or at both places, such as Jonas Lie's "Harbor in Winter," Schofield's "The Landing Stage," George Bellows' brutal but vigorous "The Palisades," Howard Gardner Cushing's golden toned "Ebba," Breckenridge's scarcely successful portrait of Mrs. C. Shillard Smith, Charles M. Young's "Early Spring," Miss Beaux's portrait of Dr. W. H. Howell and "The Banner Bearer," Edward W. Redfield's "The Hemlocks," Lillian Genth's "Narcissus," Alice Kent Stoddard's "Portrait of a Little Girl," Elizabeth Sparhawk Jones' very advanced "Turning Homeward," and Everett Lloyd Bryant's "Reflections."

The exhibition contains a smaller number of eccentric and "post" something-or-other things than might have been expected, considering what creeps into serious displays of the kind these days. Lawrence Fellows' weird, "Cloud Effect," decidedly à la Matisse, is perhaps the most outre thing on the walls, and while it is happily and appropriately skied, it may be added that it causes quite as much of a shock to prim and conservative Baltimore as could have been expected.

Landscapes occupy the greater portion of the space, and some beautiful examples indeed are hung. Leonard Ochtmann sends his "In Connecticut," beautifully composed and warm and vibrant in its lovely color; Hugo Ballin a decorative scene with figures, indefinitely called "Evening," and Arthur B. Davies is as "independent" as usual in his pseudo-classic "Our River Hudson." Joseph Pearson's "His Pasture," despite its cleverness, creates a longing for one of the geese or duck subjects in which he excels, and William Sartain has never been more lyric than in the delicious evening landscape, by which he was represented. Other pictures compelling attention are Ben Foster's rather somber "Late November," Daniel Garber's "Winter Morning," the late Allen B. Talcott's "Awakening of the Woods," Jerome Myers' "Sand Box," with its terse, bald phraseology accenting the poignant pathos of the subject; Irving E. Couse's "Indian Artist," William S. Robinson's "November Moon," and Richard Blossom Farley's "Winter Surf," in which he shows how Whistleresque he really can be.

(Continued next week.)

PARIS LETTER.

Paris, April 26, 1911.

Dr. Jacob Hirsch, the well known Munich antiquarian, who has recently opened a Paris branch at 364 rue St. Honoré, is now fully prepared to show his Greek, Roman, Mediæval and Renaissance antiques which have been arranged with considerable care in his spacious apartments, consisting of three large salons decorated in gray and gold and with additional smaller rooms. Of the many beautiful and rare art specimens I will only mention a few of those most valuable because they are unique and among the art treasures of the world.

A very rare figure in terra cotta with traces of old polychrome in perfect condition and delicate in execution, is of the 4th century B. C. and comes from Boeotia, Tanagra.

Iridescent Jaffa vases of the 1st and 2nd century A. D. and early Egyptian vases found during excavations only a few months ago, of which Dr. Hirsch had first choice, are of the best quality and offers to sell single pieces have been refused so that the collection may be kept intact.

A torso of the 5th century B. C., of the finest Greek period, in Parian marble, found in Attica, is natural size, with the drapery falling in graceful lines; and a Parian marble, 1st century A. D. from the old gardens of Sallustius, Rome, with two satyrs on one side and two masks on the other, was originally used for the front of a theatre stage. Another rare specimen of finest Greek marble is from Tarentum, Southern Italy, dates from the 6th century B. C., is of the best archaic period, and represents the twelve Olympic divinities. This piece is the finest of its kind in existence. Not only is it complete, but has been excavated in one piece, and was originally from a temple.

A Roman bust, 2nd century A. D., in Parian marble, is an excellent specimen in one solid piece including the pedestal, and the nose, so often broken in excavating, is in perfect condition. This is supposed to be the bust of the Emperor Pertinax.

A marble relief of a great Lombard master, representing the Virgin and Child with two figures presenting gifts, is of the end of the 15th century, and resembles very strongly the Flemish school. A Balsamarium in bronze with a double head, female and a satyr, was found in Etruria, and is an exceptional example of its art, and a Greek bronze lion of the 5th century B. C., found in Italy, is very lifelike in movement and is another specimen in perfect condition.

Besides these pieces I noticed some very fine gold Byzantine jewelry of the 5th century A. D., some of which is set with pearls, sapphires and emeralds and some 4th century B. C. Greek gold jewelry.

The Salons des Humoristes and des Artistes Indépendants are in full swing, and while each includes certain examples of the work of those working seriously in art, the general tendency inclines to everything debased and even to a vulgarity only capable of being conceived by diseased minds.

The "Humorists" use their art only as a means to exploit an uncalled for humor, while the Independents resemble a stampede of mad or wildly struggling painters and sculptors. There are exceptions in the latter Salon. Among the sane works are some good figure compositions by Misses Danenberg and Stettler, landscape work by M. Cariot, Mrs. M. Hamilton and Parker Newton, while a number of young painters, not yet known to fame, show serious promising work.

BOSTON VELASQUEZ
ENDORSED.

Dr. von Loga, of the Kaiser Friedrich Museum of Berlin, an expert on early Spanish art, and who is now on a visit to America to secure material as to Spanish pictures owned here for his forthcoming work on early Spanish art, has just returned from Chicago and Philadelphia. In the latter city he inspected the collections of Messrs. Peter B. Widener and John G. Johnson. He had previously visited Boston, and states that, in his opinion, the much-discussed and battled-over portrait of Philip II. in the Boston Museum, purchased by Mr. Denman Ross in Madrid for the museum as a Velasquez some years ago, is unquestionably an early and inferior example of that master.

MORGAN'S LUTHER LETTER.

An autograph letter of Martin Luther, written in 1521, to Emperor Charles V., was bought at a recent auction sale in Leipzig, by a Florence dealer for \$25,500. It is said that the purchase was made for Mr. J. Pierpont Morgan.

PARIS PORCELAIN SALE.

A special cable from Paris to the New York Sun says: The first part of the collection of Japanese and Chinese objects of art from the collection of Alexis Rouart was sold at auction May 1. The first 133 lots fetched a total of \$18,249; a large Chinese vase with ovoid body of the Sung period, sold for \$475, an ancient Ming vase for \$4,100, and a Chinese vase with cover \$330. Some of the other prices were as follows:

A cone, Ming period, wooden base, \$410; vase with handles representing fantastic heads, Ming period, \$350; China vase, Ming period, \$440; another vase of the Ming period, \$380; vase, Ming period, \$340; large pitcher, cylindrical shape, with a monster for a spout, \$364; a large vase with slender neck and ovoid body, of the Kang-Shi period, decorated with landscapes, \$1,200; two vases of the Kang-Shi period, \$344; vase, Kang-Shi period, \$317; teapot, Kang-Shi period, \$304, and a vase with a slender neck, Kang-Shi period, \$450.

GOOD PRICES AT CHRISTIE'S.

Good prices were obtained at a sale, April 29, at Christie's, London, of modern pictures and drawings of the British and Continental Schools. The highest price, \$8,137.50, was paid for "Le Marais," by Corot. A portrait of an old lady, by Israels, brought \$3,307.50, and "On the Dunes," by the same artist, \$3,570. Eugene Carrière's "Les Devidesuses" brought \$3,570. Other prices were as follows: "Portrait of Lady Augusta," by Allan Ramsay, \$2,520; "Exeter," by Turner, \$2,625; "Evening Glow," by B. W. Leader, \$2,205; "The Twins," by Sir Edwin Landseer, brought \$3,625; Fête Champêtre dans un Parc, by Monticelli, \$2,625, and "A Young Child in a White Frock," by E. Van Marcke, \$2,625.

NOTABLE PORCELAIN SALE.

A sale of interest and importance will be that of porcelain, pottery and glass of China, Japan, Europe and America belonging to Mr. Philip S. Smith, of Buffalo, at the galleries of the Anderson Auction Company, Madison Avenue and 40th Street, May 9 and 10, at 2:30 and 8:15 P. M.

In a recent letter Mr. Philip S. Smith, the owner, says: "I am writing you in regard to some of the more notable pieces in my collection. The most valuable is the peach bloom Amphora, in size, shape and color like the famous vases in the Walters and Salting collections, and like the great Dana vase, which, I believe, now belongs to Mr. Benjamin Altman. Then there are three very fine peach bloom bowls, one glazed both inside and out; three peach bloom rouge boxes; a garniture of five pieces of Chinese porcelain in rose pink decorated in reserve panels which I secured from Mr. Henry Duveen. One of the Hawthorn ginger jars is equal to the four great jars in the Garland-Morgan Collection in the Metropolitan Museum; another, with its original porcelain cover, is nearly equal to it. The Sang-de-Boeuf vases are very fine—one, a particularly good Lang Yao specimen—and the two large blue and white plaques are from the collection of Yang Lin Sang.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Art Rooms, 174 Montague St., Bklyn.—Loan exhibition. Admission 25c.
 American Water Color Society, 215 West 57 St.—Annual exhibition.
 Brandus Galleries, 712 Fifth Ave.—Paintings by Luis Graner.
 Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
 Ehrich Galleries, 463 Fifth Ave.—Early Italian, Spanish and other paintings.
 V. G. Fischer, 467 Fifth Ave.—Special exhibition of selected Old and Modern Masters.
 Katz Galleries, 103 West 74 St.—Water-colors by 50 American artists.
 Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
 National Arts Club, 119 East 19 St.—Paintings by Reynolds and Gifford Beal, F. J. Waugh and Wm. R. Derrick.

THE KNOEDLERS MOVE.

Monday last was a day of exceptional interest and mild excitement in and to the old and well known art house of Knoedler & Co., for on that day the veteran firm made its fourth move, since its establishment in 1854 at No. 286 Duane St. by the late Michael Knoedler, father of the present head, Mr. Roland and the other family members of the firm, Messrs. Edmund and Charles Knoedler, and the grandson of the elder Knoedler, Mr. Carl Henschel (Mr. Charles Carstairs, now in London, is the remaining member of the firm).

The move of Monday to Nos. 556-558 Fifth Ave., the old home of the Lotos Club, was from No. 355 Fifth Ave., at the northeast corner of 34 St., where the firm has been since its last previous move in 1895 from 170 Fifth Ave., corner 22 St., and where it had remained from 1868. It moved from its original location in Duane St. in 1859 to Broadway and Ninth St.

Not only was Monday's move of the old art firm of interest to its members and employes, but to the entire art trade of the country, for it established a new art centre for the picture trade in the Metropolis. The building in which the firm is now housed, although it will not be entirely completed, as to the interior arrangements, decorations and furnishings, before the Autumn, is architecturally, both as to its exterior and interior, one of the handsomest on Fifth Ave. and well adapted to the business of the popular firm.

The new building fronts fifty feet on the avenue and runs back on the first, or ground floor, some 100 feet. The entrance hall and exhibition gallery, which opens out from the rear of the hall, are on the street level, the former some forty feet square, with lofty ceiling and handsome supporting columns. On the left and right of the entrance a beautiful bronze door, with tympanum finely sculptured, are respectively the private offices of Mr. Carstairs and Mr. Roland Knoedler, done in light oak. At the left corner of the entrance hall there open two small galleries 16 feet square for the private showing of pictures, and there are others on the floors above. The exhibition gallery proper on the ground floor measures some 48 by 32 feet, and is well lit by a top skylight, and as there is nothing built above it this light is permanent. The print gallery will be on the second floor.

On Monday, at the opening of the new building, Mr. Roland Knoedler's desk was covered with flowers, the gift of many friends. The first sale in the new building—that of a small and fine sample of Mauve—was made from this private office by Mr. Thomas Gerrity, and was proudly displayed by him.

HOE LIBRARY SALE.

(Continued)

Fourth Day.

Considerable competition marked the fourth day's, April 27, sessions of the Hoe Library Sale. The total for the day was \$49,622.50, making the grand total \$350,341.50. As at the previous days' sales the American buyers obtained the more important rarities and paid the highest prices.

A copy of the first edition of Thomas Gray's "Elegy Written in a Country Churchyard" went to Mr. Samuel A. Clark for \$4,500. Grolier's copy of "Bessarionis Cardinalis Niceni," printed in Venice in 1516, went to Mr. Quaritch, of London, for \$3,000.

Bartholomew Glanville's "Bartholomei de proprietatibus," one of six or seven recorded copies, was sold to Mr. Smith for \$2,000. This book sold for twice what it brought at its last recorded sale. Mr. Hoe paid \$600 to have this volume rebound, and it was said that the book would have brought half again as much if he had not rebound it.

Mr. Quaritch bought a book written about 1500 by Jacques Gohory on the Conquest of the Golden Fleece and the Voyage of Jason, for \$1,500; and Dodd & Livingston paid \$1,100 for an early work on the Spanish conquest of the Indians in this country. It was written in 1513 by Sir Ferdinando Gorges. John Gay's "Gay's Chair" was sold to Benjamin Maggs, of London, for \$500. Johannes Gerson's "De Spiritualibus Nuptiis," a first edition and one of the first books printed at Nuremberg, was sold to Mr. Smith for \$610. Sir Humphry Gilbert's "A Discourse of a Discouris for a New Passage to Cataia" went to Dodd & Livingston for \$475.

Fifth Day.

At the last day of the first week's sale, the bids continued at the same high prices and again record prices were common. What is thought to be the third highest price ever paid for a single book, \$21,000, was given by Mr. Walter M. Hill, for "Helyas, Knight of the Swanne." The book is bound in its original calf binding. It was printed in London, 1512, by Wynkyn de Worde, and is said to be the only book printed on vellum by Wynkyn. Mr. Hoe purchased it in 1903 for some \$2,500 from Mr. Quaritch.

"Heures à la louange de la Vierge Marie selon l'usage de Rome," printed at Paris in 1525 for Maistre Geoffroy Tory de Bourges, went to Mr. Quaritch for \$4,500.

"The Sketch Book," by Irving, an author's revised edition with the original designs by F. O. C. Darley, went to Mr. E. D. North for \$1,500. Irving's original MSS. copy, used for the revised edition of "The History of New York," in two volumes, went to Mr. Smith for \$3,000. "The Temple," by George Herbert, went to Mr. Smith for \$2,000. Mr. Walter M. Hill paid \$3,400 for Richard Hakluyt's "Principle Navigations, Voyages, Traffics and Discoveries of the English Nation." Mr. Hoe paid \$225 for this book at the Brayton Ives sale, 1891.

The sum realized at the afternoon session was \$69,866.50, and evening, \$41,987.50, making the grand total for the week, \$462,130.50.

Sixth Day.

The gallery was crowded with dealers, agents and with many new buyers at the first day, May 1, of the second week's sale of the first part of the Hoe Library. As at the opening day of the sale records were broken, bidding was keen, and competition was strong. The afternoon's session realized \$70,596, and the evening's \$214,567.50, making the day's total \$285,163.50, and the grand total \$748,254.

Miss Belle Green, buying for Mr. J. P. Morgan, paid \$42,800 for the only perfect copy known of Caxton's edition of "Morte d'Arthur." The two volumes, printed by W. Caxton at Westminster in 1485, and the bindings, put on shortly after they came into the possession of Sir Robert Harley, later first Earl of Oxford, in 1698, are both in a remarkable state of preservation. Sir Robert purchased the work at the sale of the library of Dr. Francis Bernard, physician to James II, for 68 cents. It passed through Bryan Fairfax to Francis Child and from him to the Earl of Jersey, whose book plate is on the cover. In 1885 it was bought by Bernard Quaritch, of London, for Mrs. Norton Q. Pope, of Brooklyn, who sold it privately to Robert Hoe, presumably for about the price she paid for it—£1,950, or \$9,750.

Mr. Arthur Hoe bought for \$33,000 the famous illuminated manuscript known as "The Pembroke Hours," which cost his father \$5,900 at the Brayton Ives sale, in 1891. It is on vellum, contains many miniatures, and is highly illuminated. According to the catalogue for the Ander-

son Auction Company, Arthur Swann, this book was at one time in the possession of Sir William Herbert, first Earl of Pembroke of the second creation and grandson of the original earl. In the nineteenth century it became the property of the Borghese family at Rome. From there it eventually got into the hands of F. S. Ellis, a bookseller of London, who sold it to Gen. Brayton Ives. Miss Benson, of Brooklyn, Robert Hoe's granddaughter, paid \$24,000 for the "Hours or Anne de Beaujeu." It cost Mr. Hoe 25,000 frs. in 1878. Dodd & Livingston paid \$18,900 for "Missal Romanum." Mr. Smith paid \$10,000 for the "Anne de Bretagne Ovid." The same buyer paid \$11,680 for an illuminated "Horae," the work of a Flemish artist, with 32 large and small miniatures. Mme. Belin paid \$8,200 for "Les Ancien-netez des Juifs," and \$6,000 for "Mirouer Historical de France."

Seventh Day.

At both sessions of the seventh day, May 2, \$60,886 was realized, making the grand total \$809,140. There were no sensationally big prices, but the average continued high. The attendance was good and the competition was keen. A new record for this sale was made when H. Cholmondeley Pennell's "From Grave to Gay," was sold for \$1 to Mr. Arthur Hoe.

Mr. Bernard Quaritch paid \$4,100 for the first Aldine edition of Petrarch's "Le Cose Volgaril." He paid \$4,300 for a rare first edition of "La Mer de l'Histoire," and \$750 for Milton's "Obsequies to the Memorie of Mr. Edward King."

A copy of the first edition of the New York Directory compiled by David Franks and printed by Shepard Kollock in 1786, went to Mr. Smith for \$2,275. A copy of the charter and ordinances of the City of New York, printed by Wm. Bradford during the Mayoralty of Jacobus Van Cortlandt was knocked down to Dodd & Livingston for \$2,500.

PHILADELPHIA.

Mr. John E. D. Trask, director of the Pennsylvania Academy, gave an illustrated talk to the members of the Academy Fellowship and their guests on Friday night last in the Fellowship room on his trip to South America last spring and summer, and on the Art Expositions in Buenos Ayres and Santiago, especially on the American department, of which he was the Commissioner-General from the United States. The talk was a rambling but most interesting and instructive one, and gave the audience an excellent and clear idea of the wonderful development of these South American cities and of the admirable showing made by the American art department at both Expositions. Mr. Trask's story of the Trans-Andean railroad trip from Buenos Ayres to Santiago was especially vivid and interesting.

NEW REINHARDT GALLERIES.

The well-known art house of Henry Reinhardt, of Chicago and Milwaukee, is to have a permanent New York home, and has just signed the lease, after long search for and reflection upon accessible and adequate galleries in the Metropolis, on the second floor of the southerly part of the Windsor Arcade at the northeast corner of Fifth Ave. and 46 St., diagonally opposite the new home of Knoedler & Co.

The galleries, which will be there arranged and beautifully fitted up, will have a frontage of some 75 feet on East 46 St. and of 50 feet on Fifth Ave., and will consequently have abundant air and light. By the removal of the present marble staircase next the Fifth Ave. corner there will be a small but effective little entrance gallery on the ground floor, opening off the Avenue, and an elevator in the rear will convey visitors one flight to the galleries above. Mr. Reinhardt is to be congratulated upon the selection and securing of this admirable location for his New York house.

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AROUND THE GALLERIES.

Mr. Carl Henschel, of Knoedler & Co., sails to-day, accompanied by Mrs. Henschel, for Naples on the Koenigin Louise. Mr. and Mrs. Henschel will visit the Rome Exposition and then proceed via Florence to Paris, where they will remain until August. Mr. and Mrs. Roland Knoedler will sail on La Provence for Paris next Thursday.

Mr. and Mrs. V. G. Fischer will sail for Paris on La Provence next Thursday, to remain until the Autumn. The Fischer galleries at No. 467 Fifth Ave., New York, and No. 527 15 St., Washington, the latter having been enlarged and greatly improved, will remain open throughout the summer.

Mr. T. J. Blakeslee, accompanied by Mrs. Blakeslee, will sail on Tuesday on the Kronprinz Wilhelm for London. They will be in London until after the Coronation.

Mr. E. F. Bonaventure and family sailed on La Lorraine on Thursday for Paris, to remain until the Autumn.

Mr. Joseph Durand-Ruel and family will sail on La Savoie May 25 for Paris.

Mr. H. Van Slochem left for Montreal on Tuesday evening and will sail from Quebec for Liverpool to-day on the Empress of Ireland. Mr. Van Slochem will spend the summer in Paris and in Germany and Holland, and will return in early October. The gallery, No. 477 Fifth Ave., will be closed during his absence abroad.

Mr. Eugene Fischhof arrived last week very unexpectedly from Paris, accompanying his friend, Mr. Louis Sherry, who was called home by the illness, sadly followed by the death after his arrival, of his son, Delmond Sherry. Mr. Fischhof will soon return to Paris.

An unusual importation of fine and rare Babylonian and Persian potteries has just been received at the Kelekian Galleries, No. 275 Fifth Ave. This includes some exceedingly beautiful specimens of Rhages and Sultanabad ware, including lapis lazuli, lustre and Reflet Metallique vases, the last IX. century, with figures. There is also a wonderfully conserved Babylonian vase of 200 B. C., another Babylonian turquoise vase releve, and an alluring Rakka turquoise bowl with inscriptions.

The handsome and spacious rooms of the Louis XIV. Antique Company, No. 257 Fifth Ave., offer much of interest at present to the lover of old paintings and engravings, as well as to those who study and admire fine old cameos, old lacquers, tapestries, wood carvings, Chinese porcelains and jades, Buddhist robes and old kimono. Mr. C. V. Miller, whose taste and knowledge of antiques and bibelots is well known, is at present in San Francisco, but will return at the month's end. A notable picture in the gallery is a three-quarter length seated portrait of Dr. Valmont of Cherbourg by none other than J. François Millet, finely conserved and a strong and admirable work. Portraits by Millet are very rare, and this one should be seen by all art lovers. There are also among the old paintings the two female portraits attributed to Hogarth from the recent Hoe sale, the well remembered group portrait of the Pelham children from the recent Ichenhauser sale, and a fine pair of portraits of two old Dutch women. People of taste desiring deco-

orative portraits to adorn country or city houses will find an unusual assemblage of these here and at low figures.

Mrs. L. Hadden and Mr. J. Rankin, proprietors of The Treasure Shop, which at the end of its first season in this city, at 19 East 57 St., is reported to have met with success, will sail for their home in London May 13 to return in the autumn. The Treasure Shop has been welcomed here by connoisseurs and collectors for its unusual collection of antiques and artistic objects, which includes examples of early English furniture and paintings, many of which have adorned celebrated English mansions. Mrs. Hadden and Mr. Rankin propose to bring back a number of rare examples of silver, china and other art objects representing refinement of taste and discrimination.

OLD ART HOUSE PASSES.

Under the provisions of the will of Herman Schaus, which directed that the remaining portion of the lease of the building, No. 415 Fifth Ave., be disposed of and the stock, save the black and whites, which were to be offered to Mr. Stursberg, long with the firm, and fellow employes at an upset price, be sold at auction—the building with galleries are to lease, and as soon as the stock is inventoried it will be stored and sold at auction next season—Mr. Stursberg and fellows have declined to purchase the black and whites at the figure placed upon them by Mr. Schaus. It is probable that Mr. Stursberg and Mr. Little will establish an office and workroom for framing and gilding, perhaps in 37 or 38 St. near Fifth Ave.

BROOKLYN.

The Art Loan Exhibition already announced will be held in the rooms of the Art Association in Montague St. from May 10-31, including Memorial Day. The opening night will be marked by a reception. There will be 150 oils by noted artists, many of which will be shown in public for the first time. The admission will be 25 cents, except Sundays, which will be free days, and on Saturdays children, accompanied by teachers, will be admitted free.

Among the patrons of the exhibition are General Horatio C. King and Messrs. George E. Ide, Edward H. Litchfield, William G. Low, Alfred B. Chapman and Herbert F. Gunnison. The reception committee consists of Mmes. Edward H. Litchfield and James L. Morgan.

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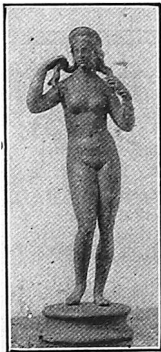
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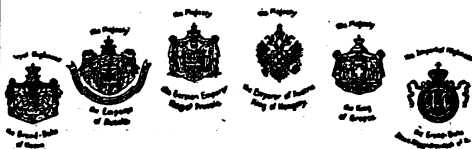
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